/122 cont./

All

123 doubts vanished at the end of the trail. Two women there were
192 crossing the path, let out a dreadful scream, and disappeared with lightning speed into the bushes. A chorus of confused, shrill cries and suddenly between the trees figures running excitedly hither and thither everywhere. We were in the midst of the Trumaí!

An unpleasant situation. To go back was, of course, impossible. Therefore, straight ahead. I have never heard more insane noise. In the background women and children dashed
[411] away with ear-splitting howls; the men gathered up their weapons here and there and, swinging bows, arrows, darts, they drew together into a screaming, dancing, raging knot, toward which we resolutely strode, one behind the other. I fixed my eye on a short gentleman who seemed to be the chief, stepped straight up to him, placed my hand on his shoulder, and did what is always best on such occasions, I laughed. Nor did I omit a forcefully expressed "katũ katũ karáiba, kúra kúra karáiba." In fact, I addressed several short sentences to him in a language which he had most probably never heard, but the sounds of which readily spring to my lips at critical moments and then always help to triumph over the gravity of the situation; it is my beloved Düsseldorf dialect, reinforced with a few carnivalistic catchwords that are appropriate for any situation. They had their effect on the Trumaí as well; the little old chief was, to be sure, too horrified to be able to laugh with me, but he nevertheless greeted me as graciously as he could.

[352] Two stools were hastily dragged up and the straw in which
[532] they were packed was torn off; they were bird-shaped, and one, which represented a vulture, was distinguished by two necks and heads, like a double eagle. We sat down in the forest camp, and the company, looking quite wild in their terror, surged and pressed all around us among the trees. When I declared with jovial mien that I wanted to sleep among them, twenty hands moved at once clearing away the brush and making room -- more attentive service could not be imagined. After

/287 cont./

A W 352 532 825 chiefly in their beaks; that of the wood ibis is curved ibis-like. The largest and handsomest birds were preferably portrayed. Thus, among the Mehinakú, we found a magnificent king-vulture, Sarcoramphus papa, or red urubu. The red warts

Fig. 82. Tujujú stool. Kamayurá. (1/8 nat. size /as shown in the original illustration.

which this splendid predatory bird has between its beak and its eyes were carefully carved. The Trumaí stool illustrated here (Fig. 84 /see p. 326/) is supposed to represent the white urubu; it lacks the warts. Strangely enough, it was given two necks

T 352 532 825 171

W 352 532

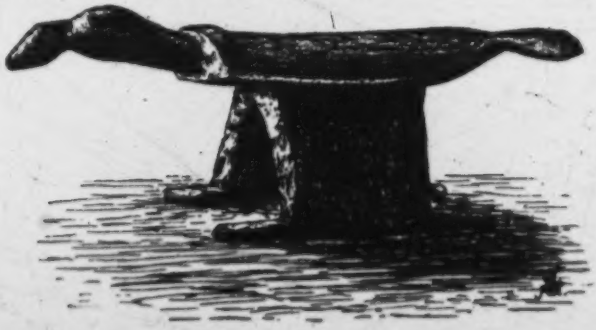

Fig. 83. Wood-ibis stool. Mehinakú. (1/8 nat. size /as shown in the original illustration/.)

T 352 532 825 171 and heads, so we see here the chief's chair in the form of a double eagle; they are supposed to be male and female. By contrast,

T [381] [415] the /288/ the depression in the back-plate is somewhat prosaic; it serves as a bowl for crushing and mixing the dyeing resin. In

[Text continues on P. 329]

Trumai SP23
Yaruma SP25
Nahuqua
Waura SP18
Mehinacu

/288 cont./

T
352
532
825

Fig. 84. Double-vulture stool. Trumaí.
(1/9 nat. size /as shown in the original illustration/.)

Y
352
532
825

Fig. 85. Monkey stool. Nahuquá. (1/8 nat. size /as shown in the original illustration/.)

W
352
532
825

Fig. 86. Jaguar stool. Mehinakú. (1/8 nat. size /as shown in the original illustration/.)

Truma SP23 SP7 Bacairi SP7 AueTO SP6 Camayura Yaruma SP25 Nahuqua Waupa SP18 Mehinacu

A T W 352 532 825 /288 cont./ In the case of all the birds, the supporting boards /Figs. 84 and 85 appear here/ of the simple stool, provided with rails, have been retained, except that they are now spread farther apart and are set on the center line of the abdomen. The seat-plate and the supporting boards consist of one piece. The upper surface is extremely carefully smoothed. The measurements of the double vulture, which correspond to those of the others, are as follows: 61 centimeters long, 24 centimeters wide, 25 centimeters high.

V 352 532 825 We found two quadrupeds. Here, too, higher types were chosen. The support boards have been transformed into four legs. Among the Nahuquá we acquired a not very handsome monkey, 46 centimeters long, characterized by the ears, nose, and the long horizontal tail. The back had its natural roundness. The animal was /Fig. 86 appears here/ always immediately identified correctly among the other tribes. The most splendid specimen of our collection, however, is the jaguar of the Mehinakú, a chunky creature, 90 centimeters long and 18 centimeters wide, /Plates XXIII and XXIV appear here/ /289/ with a clumsy head and a well worked-out neck, a long plate-like back and a long, slightly raised tail. The cat's ears are excellently reproduced, the nose is limited to a vague elevation, the mouth is a wide cross-furrow, and the eyes are a pair of round Unio-shell pieces with a mother-of-pearl sheen.

W 352 532 825

B * 171 323 Pots. The basic form of the clay bowls (cf. pages 254, 255) with which we are exclusively concerned here is, like that of the gourd bowls, hemispherical to almost the shape of half an egg. The pots drawn on the two plates 23 and 24 /see pp. 328-329/ are all in the Berlin Museum für Völkerkunde. They come from no particular village, but were made exclusively by Nu-Aruak /Arawak/ women. With the exception of Numbers 25, 26, and 27 of the second plate, all forms are animal motifs. We obtained pot No. 26 among the Mehinakú; it was attributed to the Waurá women, the chief artists of the Nu-Aruak group. It consists of reddish clay, which heightens the similarity to a real gourd bowl, is covered with an attractive mereschu design, and has a string fastened to it. We acquired No. 25, the spiny shell of a forest fruit, from the family of the Yanumakapü-Nahuquá whose

[Text Continues on P. 330]

/317 cont./

illustrations in "Grad' aus dem Wirtshaus... /Just out of the Pub/," in which the houses, the pumps, and the lanterns have exactly the same faces.

A 532 535 [191] Besides the hüvât masks there was also found among the Kamayurá a huge plaiting reminiscent of the kualóhe of the Bakaïrí, which had approximately the form of a mushroom with skin and stem. The upper body of the wearer, approximately to the navel, was in the cap, which was plaited over a large cross-hoop, while the stem of the mushroom was formed by the straw curtain hanging down. One quadrant of the surface of the cap, set off by feeler-like pieces of vine, was painted with the mereschu design; on the top a stem was added, similar to the imeo of the Bakaïrí, but thickly plaited round, painted with mereschus, and ending in a grass tassel. The thing was called turuá; in Guaraní turú means "all kinds of worms living in the water," whereas in Tupí, according to Martius, it means Tenthredo, leaf wasp.

Fig. 115. Wooden mask with fish pictures. Kamayurá. (1/6 nat. size /as shown in the originat illustration/.)

T 532 535 Trumaí. Exclusively cotton plaited masks, called hukráke, zarumuká, kuahahá, the various meanings of which I do not know. It should be remembered that we met these people in flight, and that they may have left wooden masks behind. It may also come from the fact that a very large mask without facial parts appears only as an oval frame with cotton plaiting (black, with red center stripe) stretched over it and also provided with an incomplete buriti hood. In spite of the cotton, one cannot speak of "weaving"; the strands were crudely plaited,

/317 cont./

T 532 535 [171] as for straw mats. Some /318/ of the plaited masks are of the same type as among the Auetŏ and Kamayurá, but usually the entire surface of the texture is covered with the black mereschu design on a white background, in one case with horizontal rhombuses and without neck stripe or center stripe, while on others the latter is reduced to a black line. /Figs. 116 and 117 appear here./

Eyes and nose are usually three equal-sized lumps of wax next to one another in a row and knotted on with a piece of buriti fiber. On only one mask is a pair of bright shell disks pressed on the eye-lumps. The mouth is a black wax ring that looks like a pessary and so large that nose and mouth have room in it. All the facial parts are confined to the upper half, in fact the upper third, of the oval.

On a number of masks the painting is simply a black background with a red center stripe or a red background with a black center stripe in which nose and mouth are placed or which extends only to the mouth.

/319/ In the case of three masks, however, there is more. On No. 1: black background, white center stripe accompanied by a white line on either side; touching it is the triangular cheek part which consists of a red and a white stripe, the black background stripe, and a red border triangle. The mask reminds one very much of the first wax mask of the Auetŏ, Fig. 107 /see p. 360/. No. 2: black /Fig. 118 appears here/ background, red center stripe, two white border triangles on either side, outlined by a white zigzag line. No. 3: white background on the outside and top, inside a black background the width of the eyes and to a height to include the eyes, with a red center stripe up to the mouth ring.

B *171 532 535 II. Common Origin of the Masks and the Mereschu Design.

We have no difficulty understanding the Bakaïrí who put on animal figures plaited out of straw and heads of animal skins, but we cannot help but find it strange that there are facial parts of human form on the animal masks. One would expect a dove

[Text Continues on P. 371]

2: Steinen--370E,D-5 (1884, 1887-1888) 1894 SP7 Bacairi
Trumai SP23

532
535

Fig. 116. Trumaí mask, black and red. (1/4 nat. size /as shown in the original illustration/.)

Fig. 117. Trumaí mask with mereschu design. (1/4 nat. size /as shown in the original illustration/.)

/319 cont./

B 171* 532 535

mask, for example, to have a bill and not a nose with a mouth beneath it. On seeing such a dancer, one has the feeling that he is going to call out to us pleasantly: "Don't think that I am really a dove. I am a

T 532 535

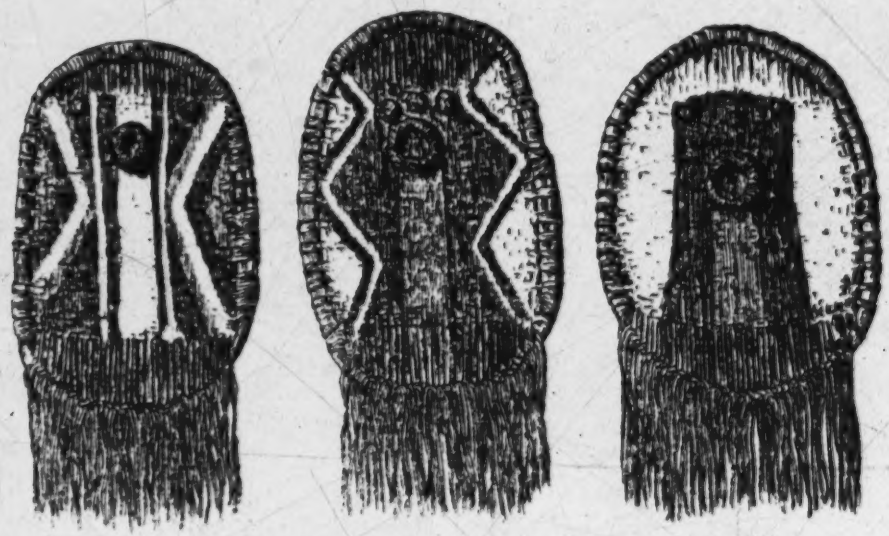

Fig. 118. Trumaí masks, painted black, white, and red. (1/6 nat. size /as shown in the original illustration/.)

B 171* 532 535

human being, like you, and am merely /320/ pretending to be a dove as you can hear by my cooing and can convince yourself by the painted dots on my feathers."

"Know ye, therefore, that I am Hans Schnock, the carpenter
Not a wild lion, forsooth, and not a lion's wife."

In fact, the masks are not by any means merely face masks. Eyes, nose, and mouth are restricted to the upper part of the field, and the center stripe marks the continuation of the body with the neck; wing, fin, side line, neck and shoulder markings appear next to it. On the fish makanari of the Bakaïrí, which is a work made with great care and love, we miss the mouth and see a large fish in the middle of the mereschu design. The Auetŏ, finally, look out from under their masks, through the hood; moreover, a large part of the wooden-mask eyes are made so that the holes are too small and not the proper distance apart to be suitable for looking through; they are for the spectator, not for the wearer.

B
#171
53

/321 cont./

How does the artist arrive at this peculiarity? After all, on the frieze (cf. Plate 21/see p. 281/) the fish are drawn as they swim. Well, on the masks the fish also stand on their tails; one need only look at the fish makanari of the Bakaïrí, page 349, and the black Kamayurá mask, page 368. Indeed, the only time we come across the mereschu fish as a single individual outside the net, on the gull mask of the Bakaïrí, page 289, Fig. 44, it is standing vertically. On the woven masks, however, which are the ones that matter since they are the oldest, the fish was drawn in a position unnatural in itself and for the fish, /322/ because they have the elongated oval position corresponding to the face; if one imagines the piava of the fish makanari, page 349, as horizontal, one will realize, first, that the fish would then be contracted, secondly, that it would look positively unnatural to have the fish swimming across the face because it would be contrary to the main direction. A glance at door and window arrangements shows the same requirement for us.

T
[532
535
177]

Thus, net and fish were painted with upright rhombuses on the elongated oval mask. Look at the great number of the mask illustrations with the mereschu design: the same position everywhere. We saw only one exception and it proves the rule rather than running counter to it. This is a Trumaí mask. The good Trumaí, however, borrowed the masks from the Kamayurá, just as they learned of cotton and the sieve-mat among them, and they designate them with the Tupí name. They did not take part in the developmental process.

We now also understand the close connection between net and mereschu fish and the abundant production of this particular fish. Within each mesh was drawn a fish, which had to be small, because otherwise it would not fit in the space, which also had the same rhomboid shape as the net mesh. Finally, we understand how, with the fine work, the representation of the head, fins, and tail was done by filling in the corners. In short, everything agrees so excellently, both for the design and for the course of development, that I regard the proof as demonstrated, insofar as this is possible.